

# Access Guide for THIRTY-SIX

We want to make THIRTY-SIX accessible for Deaf and Disabled people and are working towards embedding dignified access during the season.

We acknowledge that there are access measures that we have not been able to address.

We support the social model of disability, and welcome feedback to learn how we can address barriers to experiencing theatre.

This document is active - with new information being added daily as we create the show and receive more information.

Thank you for your patience.

## Contact - Access services requests

Email: [info@fortyfivedownstairs.com](mailto:info@fortyfivedownstairs.com)

Call: +61 (03) 9662 9966

fortyfivedownstairs need to know 24 hours before the show, or by 5pm on Friday if it is a weekend event if you will require access support.

They will then provide you with detailed instructions including the position of a doorbell to alert the front of house team, as well as arrival times.

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## **Getting to fortyfivedownstairs**

### **Address – stairs access**

45 flinders lane  
Melbourne 3000  
Australia

## Level access to the theatre

fortyfivedownstairs has level access to the theatre space only, which is accessed at the back of the building via Spark Lane.

Spark Lane is a small lane running off Flinders Street, between Spring and Exhibition. The lane leading up to the wheelchair access door is bumpy and poorly sealed, a mix of poorly maintained asphalt and bluestone pavers. There is a slight incline from the end of this lane to the theatre's gate, which is a smooth gradient of well-maintained concrete.

Please contact access services to arrange access: +61 (03) 9662 9966

### Wayfinding Video:

<https://vimeo.com/1047703823/3a5dc932ad?share=copy>

If there is data missing or questions resulting from our wayfinding video, please DM <https://www.instagram.com/bulletheartclub/> as this can help us make our videos better at assisting you in the future.

## Stairs access to the theatre

To access the box office and gallery space there are two flights of stairs. 28 Steps in total, with a landing in the middle.

The first flight has a handrail on the right-hand side going down, the second flight has a handrail on both sides. To enter the theatre space, there are an

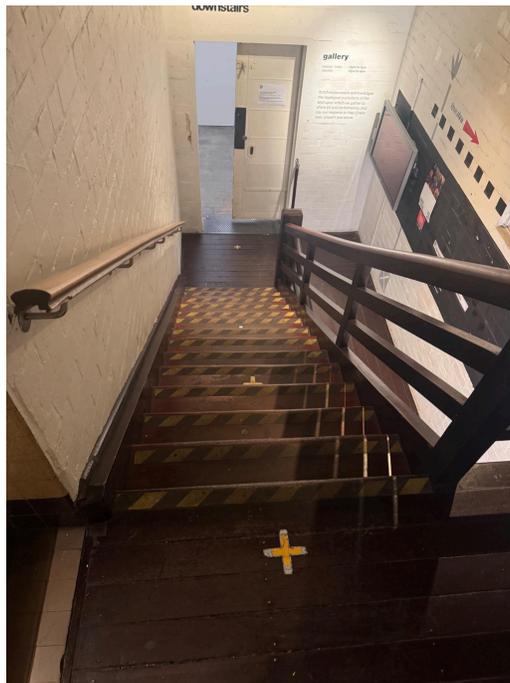
additional two flights of stairs down. 28 steps in total, with a landing in the middle.



Picture 1: Steps from front path



Picture 2: Steps to middle landing



Picture 3: Middle landing down to gallery/box office



Picture 4: Gallery floor to theatre



Picture 5: Gallery floor to landing.



Picture 6: landing to theatre

**Wayfinding video:**

<https://vimeo.com/1047707583/f47d284574?share=copy>

If there is data missing or questions resulting from our wayfinding video, please DM <https://www.instagram.com/bulletheartclub/> as this can help us make our videos better at assisting you in the future.

## **Train and Tram**

Parliament Station is the closest train station; however, the best accessible public transport is via Flinders St Station, or Collins St trams running low floor service (109 and 48).

## **Parking**

Information to come.

## **Getting Home Safe**

Information to come.

## **Taxi and rideshare**

This drop-off point on 45 Flinders Lane has barriers and scaffolding on either side. Directly in front of 45 Flinders Lane at the theatre entrance is open.

Drop-off is Spark Lane for the wheelchair accessible entrance.

## **Facilities**

### **Assistance Animal Facilities**

Assistance Animals are welcome in the venue.

We can only admit Assistance Animals that have passed a public access test.

Please contact access services to let them know in advance +61 (03) 9662 9966.

## Bathrooms - Gallery

Every bathroom is All Gender.

The Gallery bathroom is in front of you, when you come in the door.

There are three stalls.

There is no wheelchair accessible bathroom on this level.

Bathroom stall doors are 67 cm to get through. The stalls themselves are 63 cm wide.

Sinks are 91cm to the rim.

The base of the mirror above the sink is 140 cm from the ground.



Picture 7: Gallery bathroom Picture 8: Gallery stall

## Bathrooms - Theatre

Every bathroom is All Gender. The bathroom is down the first hallway to your left if you come in via the stairs.

There are three stalls.

The bathroom door is 72 cm to get through. The stalls themselves are 72 cm wide, with the last stall being 62 cm wide.

Sinks are 92 cm to the rim.

The base of the mirror above the sink is 143 cm from the ground. Theatre Wheelchair accessible information on page 16.



Picture 9: Hallway to bathroom



Picture 10: inside bathroom



Picture 11: theatre bathroom stall

## AUSLAN

Auslan will be provided for the **THURSDAY 23<sup>rd</sup> performance at 7:30pm.**

Following the show will be an Auslan interpreted Q & A with the cast and creatives. Q & A will start 5 mins after the show, and will run for 20 mins.

Auslan interpreters will be Ilana Gelbart and Gen Cassin. Ilana will be at the theatre early to meet you.



Picture 12: Photo of Ilana Gelbart

## **Charging Points**

Are available in the theatre. Information of location to come.

## **COVID, Cold & Flu**

Masks and hand sanitizer stations will be available in the gallery and theatre.

Please feel welcome to wear a mask.

Even if you have tested negative for COVID, if you feel unwell with symptoms of cold or flu then we ask that you please stay home.

We also ask that you please stay home if you have been exposed to someone who is unwell with cold or flu symptoms.

Thank you for thinking of those who may be at risk of complications from cold, flu and COVID.

## **Mask Mandatory Performance**

THIRTY-SIX will have a mask mandatory performance on **Wednesday 29<sup>th</sup> 7:30pm.**

Wearing masks is highly recommended and mandatory for all those able to wear a mask (except for medical exemptions or unable to safely mask).

P2/N95 masks are recommended, or masks that form a tight seal around the face. P2/N95 masks can be found at most pharmacies. We will have a limited number of masks available at the venue.

We encourage everyone to take COVID safety practises such as:

- taking a RAT before attending the show
- using hand sanitiser
- using a carrageenan nasal spray before/after attending
- using a nasal/sinus flush and/or a betadine antiseptic solution after attending.

## **Scent**

There are no major chemical smells in fortyfivedownstairs gallery and theatre. The actor Bayley Turner sprays perfume, with minimal use.

The bathroom soap has a palmolive smell.

During the performance the actor Bayley Turner smokes herbal cigarettes. Herbal cigarettes contain marshmallow root, passion flower, cloves, or jasmine. There is a moderately spicy smell with undertones of anise and citrus.

## **fortyfivedownstairs staff**

You are welcome to approach staff at any time. They can help with requests for assistance and show you around.

A team of three front of house staff will be at the venue preshow: one Box Office Manager and two ushers. The ushers will be dressed in black clothes with fortyfivedownstairs lanyards. Staff will be wearing radios.

In the gallery staff serve drinks at the bar.

Any of these staff can help with access or direction, please do not hesitate to say hello.

During the show, two ushers will remain in the theatre, please approach them or raise your hand if you need assistance at any time.

## **Photography**

We ask that you do not take any photographs during the show.

Before or after the show, we ask that you do not take any photographs without the consent of people in the photo, including people in the background.

## **Quiet Space**

The building does not have a space that is completely quiet.

If you feel overwhelmed, you are very welcome to leave the theatre and head upstairs to the gallery space.

If you leave mid-performance, an usher will assist you to light your way to the bathroom or exit.

In the gallery there are chairs and tables set up where you can sit down and relax. Upstairs the noise is reduced.

## **Seating**

In the theatre there will be fixed seating. The chairs are raised, with stairs to access.

Staff can reserve seats on your behalf, and space for wheelchairs and companions will be made available on request.



Picture 13: middle seating bank

## Wheelchair Access

Wheelchair access is via the Spark Lane entrance.

Access through the entrance passageway is 82cm. Please see Level Access information above.

Please contact access services to arrange access: +61 (03) 9662 9966

### Wayfinding Video:

<https://vimeo.com/1047703823/3a5dc932ad?share=copy>

If there is data missing or questions resulting from our wayfinding video, please DM <https://www.instagram.com/bulletheartclub/> as this can help us make our videos better at assisting you in the future.

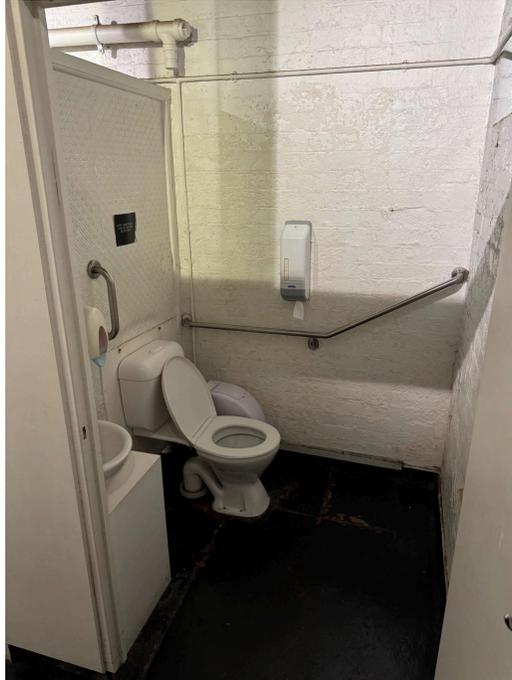
## Wheelchair Accessible Bathroom

The wheelchair accessible bathroom is on the opposite side of the entrance. The door to the wheelchair accessible bathroom door itself is 96 cm wide.

The surface of the toilet seat in the accessible bathroom is 41 cm high. There is a handrail attached to the wall next to the toilet. The sink in the wheelchair accessible bathroom is 76 cm from the ground to the rim.



Picture 14 : hallway to bathroom    Picture 15 : bathroom door



Picture 16: wheelchair accessible bathroom stall

## **THIRTY– SIX**

### **Show Details**

- Written by Jo Clifford and Bayley Turner.
- 60 mins no interval
- Lock out performance

### **Plot**

- Bayley introduces herself and begins with a story about planning her own funeral at the age of 14. She compares her desire for a simple

funeral to Jo's lavish idea of a funeral and how both of them have died already. This is the first idea of death introduced as a part of life, as is transitioning.

- Bayley compares what it was like to grow up transgender in the 1950s and not having the language to describe such an identity to what it was like for her in the 1990s.
- Bayley dreams of becoming an old person and informs us that today is her 35th birthday - an anecdotal milestone for trans women who often don't make it past this age.
- Bayley receives a birthday card and a poem from Jo that is about the naming of chairs and how names matter in our anonymous/ faceless society.
- Bayley reflects on how we have all been touched by the figure of death by losing someone we have loved.
- Bayley recreates a high school theatre production inspired by King Kong and shares the story of Jo's discovery of theatre in her boarding school and how she loves performing. This was the moment Jo discovered women's clothes and freedom.
- Bayley shares the moment she discovered womanhood as the moment she put on her high heels. She shares her lessons about womanhood from all her girlfriends.
- Bayley goes through various responses she received when she told people she is trans and how Jo had to wait for her wife to die before she could come out.
- Bayley tells us how she lost her Nan and her brother and how they never got to know or meet her in this way.

- Bayley shares Jo's story about Mhairi and how she wanted to die in her own way - a rational decision that Jo complied with.
- The idea that Death has a phone is introduced and the story of Bayley missing the final call from her Mama.
- Bayley thinks how one day she will be 'up there' with everyone she's lost and maybe quite soon. She is also wondering what is on the other side of 35?
- Bayley unpacks the cis gendered system men often enforce on society and the inequalities experienced by the gender-diverse community on a daily basis.
- Transitioning is not just about gender, it's about changing the world.
- Bayley unpacks the idea of old religion fundamentalists and how they hang onto life even though they have strong faith - just like Jo's mother in law.
- Bayley wants her body to be seen at her funeral and how life has left her. She doesn't want to make death look pretty.
- Bayley reflects that her day to die might be any given day she steps outside.
- Bayley shares the story about her Nan's last days and her wish to have a passage from Solomon's song read at her funeral, which Bayley does. Bayley would like that same passage read at her funeral.
- Bayley lists people from the trans community who passed before turning 35, and then those who have surpassed it and are still here.
- Bayley has learned about life by going through grief and loss. Her teachers are the ones who have passed. We will have our own.

- Bayley describes Death as an invitation to a journey. Then Jo's voiceover takes over describing Death as an elegant, frank woman - indicating she could be just like Bayley.
- The figure from behind the curtain appears, dressed in formal wear. They dance with Bayley. She takes their hand and guides them to a memorial shrine.

## Setting

- The play is not set in any particular reality. The space is one that is liminal where the performers can travel through time and locations to support the storytelling.
- There is a large table with a chair, a mattress on the floor, a sheer curtain in front of the mattress (for privacy), a rack of clothes, a trolley with various props (including coffee making utensils), microphone stands with cabled microphones, a camera on a tripod and an off-white rectangular rug centre downstage of the space.
- Live camera footage, prerecorded footage, text and special effects are projected onto the back wall and on the sheer curtain surface.

## Structure/Form

- The play is structured in short episodic chapters. Each chapter leads into a new story that explores growth, grief and death through a transgender lens.
- Events do not always follow a linear timeline but the storytelling is narrated by Bayley.
- The performance style is heightened.

## Characters on stage

### Bayley

Here is Bayley in Costume at the start of the play.



### The Body

Here is Alexandra in Costume at the start of the play.



## Subject Warning:

- Strong language. Use of the words “fuck”, “fucking”, “assholes”, “shit”.
- Sexual references.
- References to transphobia, homicide, threat of misogynistic and transphobic violence.
- References to suicide.
- References to drug use.
- References of body dysmorphia.
- References to names and ages of deceased gender-diverse community members.

## Tech Warnings:

- Flashing Lights.
- Loud music and sudden noises.

- Sudden projections.
- Haze.

## **Loud Noise**

- Loud sounds across a wide sonic range including deep resonant bass notes and large high pitched crash or scratchy sounds.
- Loud electronic dance music plays, with an opera style singing above.

## **Lighting and Audio-Visual Description**

- Lots of quick changes from one lighting state to another.
- Words and images are screened across the stage.
- Actor and set is live projected across the walls.

## **Set Design and Props**

- Use of herbal cigarettes
- Minimal use of perfume by performer
- Placed on the stage is a table, a clothes rack, a trolley and a bed.
- Suspended from the ceiling is a sheer curtain. Barbie dolls drop from the ceiling.
- On stage there are 2 cameras. One in the middle. One hung from above. They send live feeds to our projector, which then screens on the back wall.

- Smoke and haze fill the theatre
- The actor carries baby dolls, makeup, a sword and has a gorilla hand outfit.
- The actor smokes at times throughout the show.
- The actor changes costume in front of the audience.



Picture 20: Image of set from back of seating bank

## Questions

**How many people is maximum capacity?**

111 people

**Is there a quiet place I can go if I feel overwhelmed?**

See Quiet space.

**Can I familiarise myself with the performers?**

Yes.

## CAST

**Bayley Tuner (she/her)**

Picture 21: Bayley Turner's smiling face

Bayley Turner is a performer, writer, and consultant in consent-based practice, inclusion, and intimacy coordination. Bayley trained in acting at Brave Studios, and has featured in Thrive: Queer Voices, Out Loud (Black Apple Theatre) and Thirty-Six (Bullet Heart Club, fortyfive downstairs). Bayley is also a performer of drag and burlesque in Melbourne under the pseudonym 'Bananas'. As an Intimacy Coordinator, Bayley has contributed to theatre productions with Melbourne Theatre Company, Malthouse

Theatre, Sydney Theatre Company, Griffin Theatre Company, Darlinghurst Theatre Company, fortyfive downstairs and Theatreworks as well as musical theatre productions for Michael Cassel Group and Andrew Henry Presents, and television productions Neighbours and Ladies in Black. Bayley's career highlights include community collaborations with TILDE Film Festival and T-Generation Gym and her work as a spoken word poet, having released her first published collection in 2024, her second to follow in early 2025.

**Jo Clifford** (she/they)



Picture 22: Jo Clifford's smiling face.

Jo Clifford is a playwright, performer, proud father, grandmother, queer church elder and saint.

She is one of Scotland's leading playwrights, and the author of 114 plays in every dramatic medium. Her *GOSPEL ACCORDING TO JESUS QUEEN OF HEAVEN* has been translated into 7 languages and seen in every continent in the world. Her *LIGHT IN THE VILLAGE* was recently translated into Urdu and performed in Karachi; next month a Filipino translation will be

performed in Manila. She has just performed her new piece, A JOURNEY TO THE QUIET PLACE, in St Mary's Cathedral, Edinburgh, as part of the Edinburgh Fringe. She is also here to perform THE GOSPEL in churches in Sydney and Melbourne. Bullet Heart Club , Midsumma and Fortyfive Downstairs have become artistic homes for her and Queen Jesus in the past few years. She is so happy to be collaborating with Bayley Turner on "36"; and so happy to be coming back home. Follow her on

<https://thelightinside.substack.com>

**Alexandra Amerides** (he/him)



Picture 23: Alexandra's kind face.

Alexandra's passion for the concert hall informs his vast repertoire of music from the renaissance through the ages, until the contemporary opera being composed today. Though he will always be called to the theatre and political activism through performance art and the avant-garde. With bold strides, Alexandra Amerides aspires to follow in the footsteps of the trans and gender non-conforming artists, activists, and social outcasts who innovated the salons, streets, and stages before him. He recognises that

the land he creates art on is stolen land, that sovereignty was never ceded, and that this country always has and always will belong to its rightful custodians, the First Peoples of Australia.

## **Need Help?**

If you need to speak to someone from content raised in THIRTY-SIX, please reach out to:

### **[The Rainbow Door](#)**

1800 729 367

10am — 5pm (7 days)

Rainbow Door is a free specialist LGBTIQ+ (Lesbian, Gay, Bisexual, Transgender and Gender Diverse, Intersex, Queer, Asexual, BrotherBoys, SisterGirls) helpline providing information, support, and referral to all LGBTIQ+ Victorians, their friends and family during the COVID-19 crisis and beyond.

### **[Switchboard Victoria](#)**

Switchboard is the Victorian partner in the national telephone and web counselling, information and referral service QLife. This free peer-based service is for LGBTIQ+ identifying people and those who have questions or concerns about LGBTIQ+ issues. This includes families, friends, teachers and coworkers of LGBTIQ+ people. This service is funded by the Commonwealth Department of Health.

### [Q-life](#)

1800 184 527  
3pm — 12am (7 days)

### [Beyond Blue](#)

1300 22 4636 (24/7)

### **Headspace (12 - 25-year-olds)**

10am - 1am  
1800 650 1800

### **Lifeline**

24/7  
13 11 14